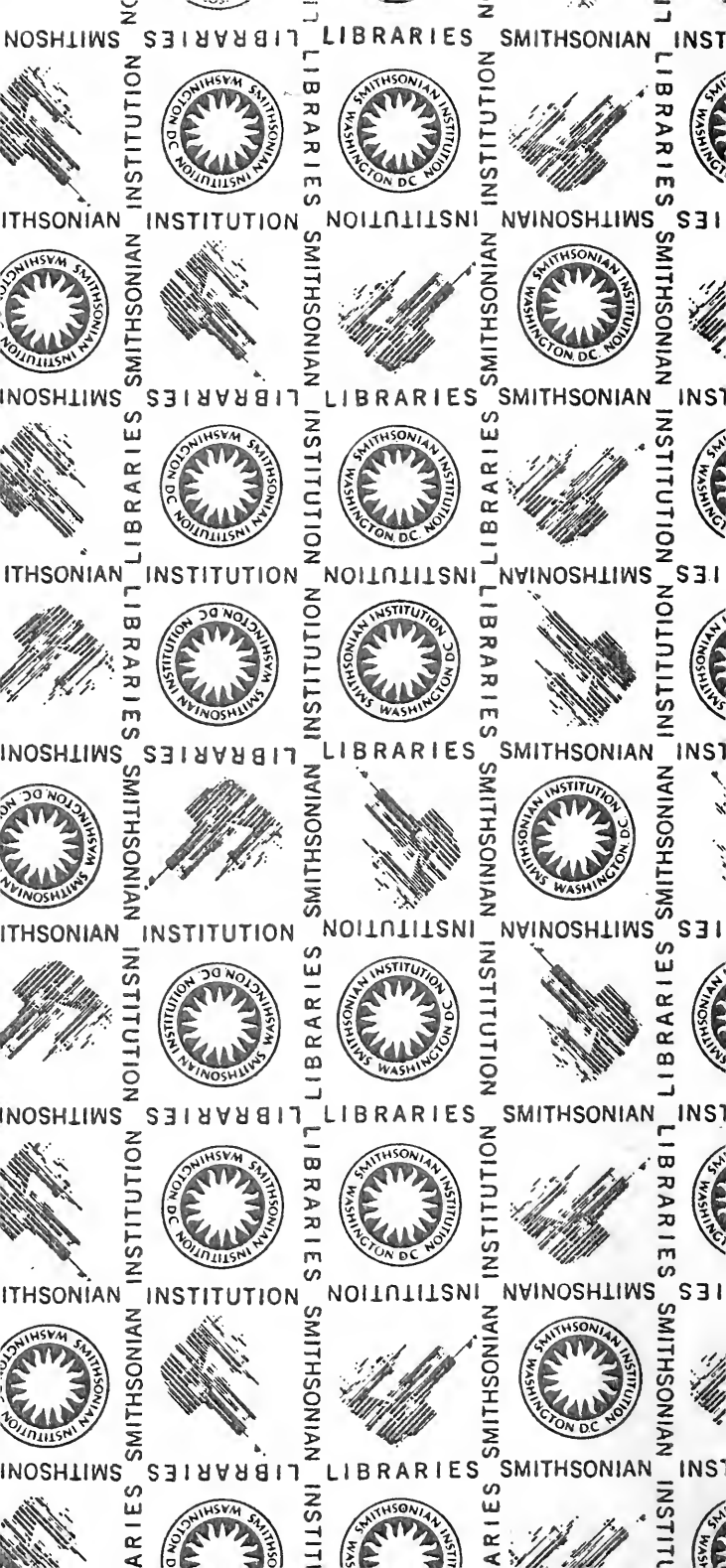


RIJKSEN

—

GLORIOUS GLASS
OF ST. JOHN'S
CHURCH, GOUDA





11-
13-11
57
CHM

e2610

GLORIOUS GLASS

of

ST. JOHN'S CHURCH

GOUDA

by

A. A. J. RIJSEN, LL.B.
,,



NK
5354
R57
CHM

SOCIETY FOR THE STUDY OF THE GOUDA WINDOWS
(FONDS GOUDSE GLAZEN)
43 Crabethstraat — Gouda

NK

5354

R57

CHM

GLORIOUS GLASS

of

ST. JOHN'S CHURCH, GOUDA

General Remarks.

The American Sydney A. Clark writes somewhere: „Twenty-seven minutes from The Hague lies a tremendous Dutch church *with a town around it*, by name Gouda.”

An aerial photograph of the centre of the town shows that this remark is very much to the point. (Fig. 2.)



Fig. 2. Aerial Photo: St. John's Church and Gouda
Photo K.L.M.

The length of the church is 123 metres, and it has 64 windows of stained glass, the largest of which are no less than 20 metres high. The entire surface occupied by the stained glass is not quite 2000 sq. metres, or about half an acre.

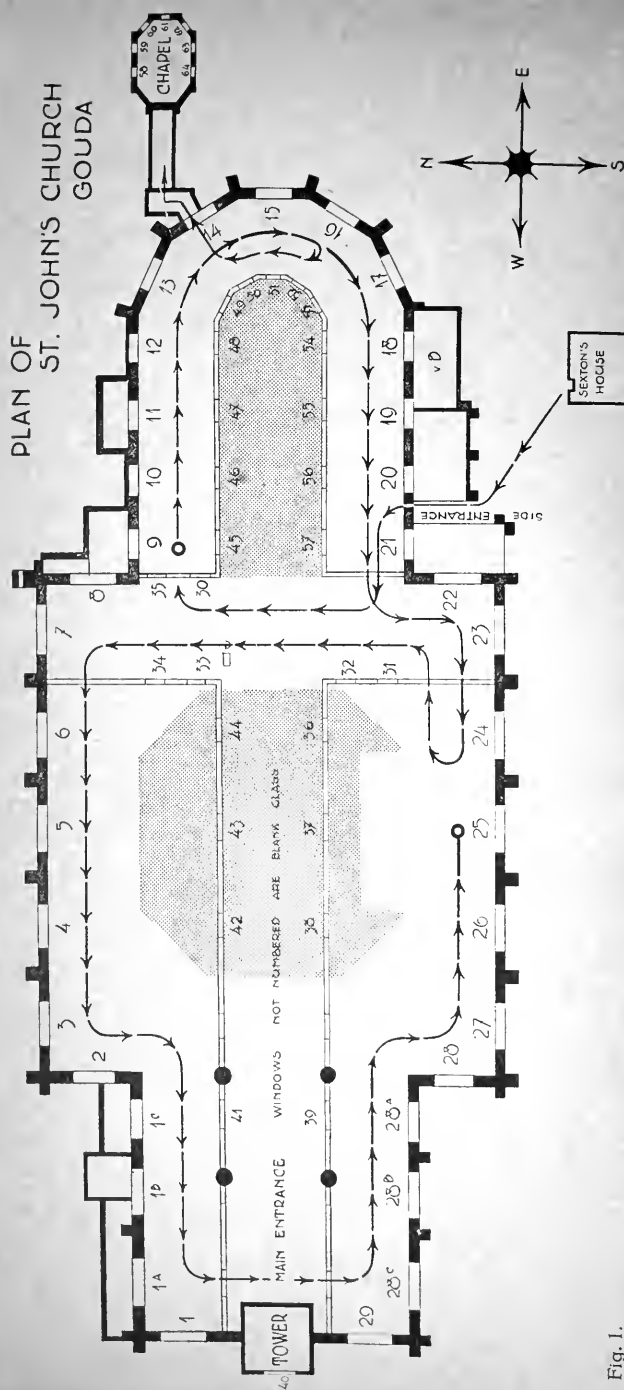


Fig. 1.

Chronological list of the windows

I. Roman Catholic period

- windows 45—47 at the top of the choir. Unknown craftsmen. For the greater part before 1552.
- window 15. Dirck Crabeth. 1555
16. " 1556
- " 17. Unknown " Antwerp craftsmen. 1556
18. Dirck Crabeth. 1556
- windows 58—64 in the Chapel. Unknown craftsmen. 1556—1559
- window 7. Dirck Crabeth. 1557
24. " 1559
- " 13. Designer " Lambert van Noort, maker Digman Meynaert. 1560
- " 5. Wouter Crabeth. 1561
- " 9. Designer Lambert van Noort, maker Digman Meynaert. 1561
- " 14. Dirck Crabeth. 1562
- " 11. Designer Lambert van Noort, maker Hans Scrivers. 1562
- " 23. Wouter Crabeth. 1562
- " 12. " 1564
- " 30. Dirck Crabeth. Before 1565
- " 8. Wouter Crabeth. 1566
- " 22. Dirck Crabeth. 1567
- " 19. Willem Thybaut. 1570
- " 6. Dirck Crabeth. 1571
- " 31. " " Date unknown

II. Protestant period

- windows 32—44. At the top of the nave and over the main entrance. Jacob Caen, Cornelis Luenisz and Jasper Gielisz. 1593 and 1594
- window 4. Adriaen Gerritsz. de Vrije. 1596
- " 1. Designer J. Wtewaeld, maker A. G. de Vrije. 1596
- " 29. A. G. de Vrije. 1596
- " 2. Willem Thybaut. 1596
- " 3. Gerrit Gerritsz. Cuyp. 1597
- " 27. Unknown craftsmen 1597
- " 26. Designer Isaac Swanenburch, maker Cornelis Clock. 1601
- " 25. Designer Isaac Swanenburch, makers Dirck Jansz Verheyden and Dirck Reyniersz van Douwe. 1603
- " 10. Restored by Daniel Tomberg and Albert Merinck. 1655

III. Twentieth century

- window 28c. Designed by H. Veldhuis, executed by L. J. Knoll, both of the studio "Prinsenhof" of Jan Schouten. 1920
- windows 1a, 1b, 1c, 20, 21. Composed from old fragments by Jan Schouten. 1929-1933
- window 28b. Designed by D. Boode, executed by L. J. Knoll, both of the studio "Prinsenhof" of Jan Schouten. 1935
- " 28a. Designer Charles Eyck, maker the same, together with the studio Flos. 1947



Many of these stained glass windows are marks of Dutch history, and make this church the very heart of Holland. For the greater part they date from the days of the Dutch war for freedom in the sixteenth century, the so-called Eighty Years' War. By this war the national independence of Holland was established. The windows were placed from 1555 till 1603.

* * *

Already in the thirteenth century there was a church on this spot, and it was more than once destroyed by fires in the town. After the church had been struck by lightning in 1552 and was almost reduced to ashes, the present structure was built up again by the citizens of Gouda.

* * *

At the same time they asked the princes and prelates with whom they had any relations, to give a stained glass window. The country was then Roman Catholic. Thus the first donor was the Bishop of Utrecht, George van Egmond.

His window (number 15) was placed in the year 1555, in the centre of the choir. It represents the baptism of Christ by John the Baptist, the patron saint of St. John's Church.

In those days the ruler of this country was Philip the Second of Spain, who at the same time was Count of Holland. It is natural that he gave a representative window (number 7), in which there occurs, amongst other things, his own portrait together with that of his consort, Mary Tudor. Many Englishmen are surprised to find in this church the portrait of an English queen (1554—1558).

* * *

In the Roman Catholic period (1555—1571) no fewer than 22 windows were put up. This is the period in which the two brothers Crabeth, the famous stained glass artists, worked; Dirck made ten windows, Wouter making four.

* * *

In 1572 Gouda goes over to the side of the Reformation. In the first troubles of the war and the reformation, for more than twenty years no new windows were put in. After that, from 1593 till 1603, Protestantism finished the work begun by

the Roman Catholics, and put up the last nine big windows and several small ones.

* * *

Worth noting is the window with the representation of Freedom of Conscience (number 1), dated 1596. It is typical of this Protestant series, typical too of the pride of the cities, which had recovered their freedom by the sword.

In the window with the Relief of Leyden (number 25), dated 1603, the visitor may see the portrait of the great Leader in the Dutch war for freedom, William of Orange (or William the Silent), the first of the Dutch dynasty and the great ancestor of Queen Wilhelmina.

* * *

After the liberation of 1945 it was thought suitable to add to the old witnesses of freedom a memorial window for the years 1940—1945, as a witness by this generation of national freedom and freedom of spirit. This window is number 28 A; it was put up in 1947.

North side and central part of the choir.

On the accompanying plan (fig. 1) a line of arrows indicates the most convenient route for examining the windows in the church. The visitor enters by the door opposite the sexton's house, turns slightly to the left, then to the right, and follows the lofty transept to the beginning of the ambulatory. There he commences with window 9, continuing round the choir to window 19. Here he finds the life story of John the Baptist, the patron-saint of the church, from the annunciation of his birth to his beheading. A few scenes from the life of Jesus have been included.

Not to take up too much space, we shall describe only the three windows in the centre of the choir in some detail, mentioning the subject, the artist and the donor only of the other windows. The same arrangement will be followed with the other windows.

9. ANNUNCIATION OF THE BIRTH OF JOHN THE BAPTIST.

Executed by Digman Meynaert, from a cartoon by Lambert van Noort, both of Antwerp. Given in 1561 by Dirk Cornelisz Hensbeek van Oude-water, former Burgomaster of Gouda.

10. ANNUNCIATION OF THE BIRTH OF CHRIST.

Given in 1559 by Theodorus Spiering van Well, abbot of Berne, near Heusden. Restored in 1655 by D. Tomberg and Albert Merinck.

11. BIRTH OF JOHN THE BAPTIST.

Executed by Hans Scrivers, from a cartoon by Lambert van Noort, in 1562. Legacy to the church from Herman Lethmaet, dean and canon of St. Mary's, Utrecht.

12. BIRTH OF CHRIST.

Executed by Wouter Crabeth, and given in 1564 by the Chapter of St. Saviour, or Oude Munster, Utrecht.

13. THE CHILD JESUS AMONG THE DOCTORS IN THE TEMPLE.

Executed by Digman Meynart, from a cartoon by Lambert van Noort, date 1560. Given by Petrus van Suyren, abbot of Mariënwaard, near Beesd.

14. JOHN THE BAPTIST PREACHING ON THE BANKS OF THE JORDAN.

R e p r e s e n t a t i o n . In the centre of a group of listeners John, saying and emphasizing with his fingers:

„He that hath two coats, let him impart to him that hath none” (Luke 3 : 11).

To the warrior in armour he says:

„Do violence to no man, neither accuse any falsely” (Luke 3 : 14).

Somewhat higher the multitudes may be seen, flocking together from Jerusalem and all Judea and the land round the river Jordan. Entirely on the right, the river Jordan with perspective of a town on the river.

D o n o r. Robert van Bergen, Bishop of Liège; behind his kneeling figure stands St. Benedict; Christ is represented as in a vision, breaking through the clouds, holding the globe in His hand, and surrounded by the symbols of the four Evangelists, according to the vision of Rev. 4 verse 7: Matthew the angel, Mark the lion, Luke the cow, John the eagle. The picture is surrounded by the arms of the Bishop.

D e s i g n e r a n d m a k e r. Dirck Crabeth, Gouda, 1562.

15. JESUS BAPTIZED BY JOHN.

„And Jesus, when he was baptized, went up straightway out of the water: and, lo, the heavens were opened unto him, and he saw the Spirit of God descending like a dove, and lighting upon him:

And lo a voice from heaven, saying, This is my beloved Son, in whom I am well pleased.” Matthew 3 : 16, 17

R e p r e s e n t a t i o n. The main group comprises Jesus and John; the Jordan in the background; on the shore spectators and the multitudes. The words coming from heaven are given in Latin.

D o n o r. George van Egmond, Bishop of Utrecht, behind whose kneeling figure the patron-saint of the diocese is seen, St. Martin, throwing a gold coin into the beggar's cup. Over St. Martin's head we see an opened hand, casting gold coins, as a symbol of liberality (fig. 3).



Fig. 3. Bishop George van Egmond with St. Martin and the beggar - window 15 - Dirck Crabeth 1555.

Photo F. G. G.

Designer and maker. Dirck Crabeth, Gouda, 1555.

Remarks. At the top God the Father may be seen; from 1622 to 1932 this portion of the window was yellow glass, the image of God having been taken out in accordance with reformed-protestant views.

Mr. Schouten restored it after a drawing by Lepelaer of the 17th century. Further it is obvious that in the right hand portion of the lower part of the window the figure is lacking before which the donor kneels; it was fairly certainly the Trinity. From the Transactions of the City Corporation and of the Vestry it is pretty clear that this part was taken out about the year 1622. This window is the oldest in the building; its position is not accidental. When the church was still Catholic the High Altar was exactly in front of it, so that the Baptism of Christ by John, the principal event in the life of the patron-saint of the church, rose behind it.

16. JESUS' FIRST PREACHING.

„He must increase, but I must decrease” John 3 : 30.

Representation. As in window 14 John is the chief figure in a group of listeners, Jesus is the central person here (the figure in violet, in the left hand foreground). The visitor will be struck by the sixteenth century figure with the violet coat and the red cap. John has receded into the background: he will be seen, arriving with a group of followers, in the right hand top corner. Lower down we see the numerous persons receiving baptism, entering and leaving the Jordan; in the foreground typical Dutch river bank vegetation, such as stumpy growths, reed-mace, and rushes.

Several fragments in the right half of the picture may be looked upon as forming a complete whole, for example (to the right of the red cap, just over the reed-mace) a sitting man and a standing woman at the water's edge; a little lower to the right a man leaving the water with a man and a woman on the bank; still further to the right a gentleman at the edge of the water, having his stockings taken off by a servant.

Donor. The kneeling figure is Cornelis van Myerop, provost of Utrecht; behind him St. Vin-

cent; the fire on the right reminds us of his martyrdom; he is also said to have been tortured with a hook, dragged through shards, left a victim to birds of prey (but a big raven drove them off), thrown into the sea with a mill-stone tied to him. These instruments of torture are all shown, the raven with the glittering eye being at the top.

The donor is kneeling before Mary with the Child, both human and exalted, coming through the clouds, like Christ in window 14, here enlivened by angels. At Mary's feet lies Satan, under the crescent, defeated (Revelation 12).

Designer and maker. Dirck Crabeth, Gouda, 1556.

The Chapel.

After having seen the windows numbered 14, 15 and 16, one may conveniently visit the chapel, which can be reached by the door under window 14 (see plan).

Here the visitor finds the windows numbered 58 to 64. They are from the old regular monastery of Gouda. Originally these Augustine monks had their monastery in the land of Stein, an hour's distance outside Gouda, where Erasmus lived from about 1487 till about 1492. When the monastery at Stein was burned down in 1549, they moved into the walled town of Gouda, (1551). Shortly afterwards, between 1556 and 1559, the seven windows were given to the church. In 1580, after the Reformation, the monastery reverted to the town of Gouda, which caused the monastery church to be pulled down, the windows being removed to the windows 20 and 21 of St. John's church. They were very crowded, however. About 1934 they were removed to the chapel, where they appear to full advantage.

It is not surprising to find traces here of the prince of humanists, who often was in England, where he visited Thomas More and others. Erasmus spent the greater part of his boyhood in and round Gouda. His portrait is reproduced here after Hol-



Fig. 4. Erasmus, after Hans Holbein, with vaults under Gouda townhall as background - Drawing W. Hogervorst.

bein, with the vaults under the Gouda townhall in the background (fig. 4).

Besides, the windows are witnesses of the same type of Biblical humanism which Erasmus championed in his writings some ten years earlier.

It is not known who made the windows of this chapel; their art is related to that of Dirck Crabeth. In this case the donors are not princes, but a former burgomaster, a steward, not the bishop himself, but a suffragan, a prebendary, etc. Below we give the numbers, with the subjects, which are all related to the last events in the life of Jesus.

58. THE CAPTURE OF CHRIST.
59. THE MOCKERY OF CHRIST.
60. ECCE HOMO.
61. THE BEARING OF THE CROSS.
62. THE RESURRECTION.
63. THE ASCENSION.
64. PENTECOST.

South side of the choir.

After leaving the chapel, where the visitor has been able to examine the stained glass windows so closely, the tour is continued in the church.

17. JOHN THE BAPTIST REPROVES HEROD.

Executed by an unknown Antwerp craftsman, given by Wouter van Bylaer, Bailiff of St. Catherine, and Commander of the Knights of Malta in Utrecht in 1556.

18. MISSION OF THE DISCIPLES OF JOHN THE BAPTIST TO CHRIST.

Executed in 1556 by Dirck Crabeth; given by Gerrit Gerritsz, his wife, and Frederik Ariensz and his daughter, all of Gouda.

* * *

Under window 18 the visitor sees the burial-vault of the statesman *van Beverning*, who died in 1690. On the plan it will be found on the South side of the choir, marked with *v. B.*

* * *

19. BEHEADING OF JOHN THE BAPTIST.

Executed in 1570 by Willem Thibaut, given by Hendrik van Swol, Commander of the Knights of St. John, Haarlem.

20 and 21. The original windows are now in the chapel adjoining the choir (see before). The windows actually shown were composed in 1933 from old fragments by Mr. Jan Schouten.

* * *

Standing at window number 20, the visitor, looking up in a westward direction, sees:

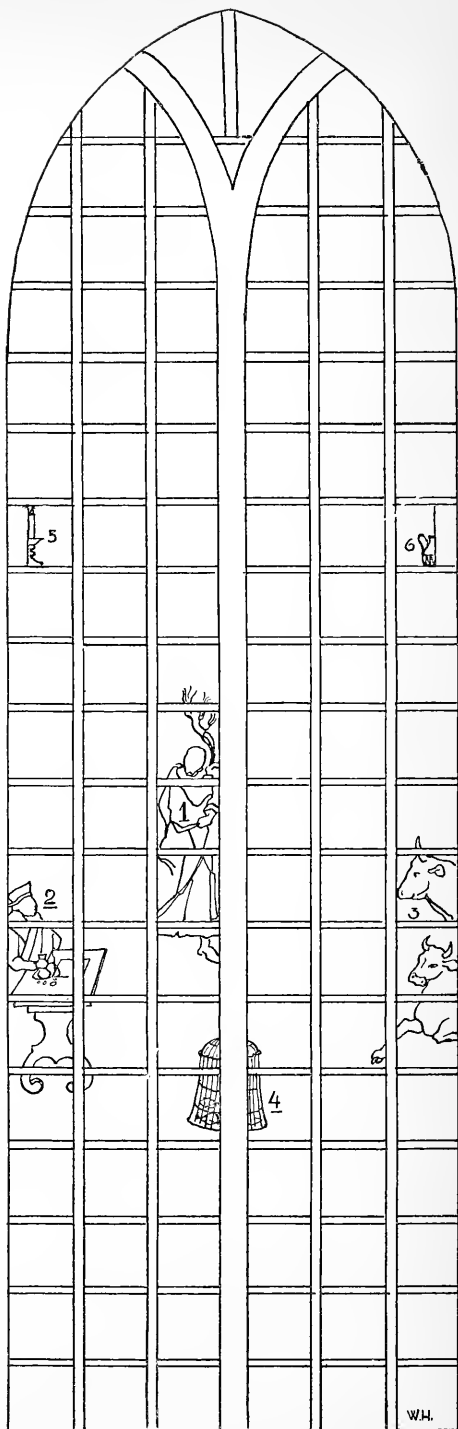


Fig. 5. Window 22 : 1 Christ, 2 money-changer with table, 3 oxen, 4 doves, 5 candlestick, 6 jug.

Drawing W. Hogervorst

31. BALAAM AND THE ASS.

Probably executed by Dirk Crabeth about 1565, given by the guild of butchers, Gouda.

At the same height, in nave and transept, the Gouda arms may be observed, repeated twelve times. They were put in position in 1593 and 1594 as the first windows after the Reformation.

* * *

The figures of the twelve apostles and Christ, at the top of the choir, date on the other hand for the greater part from a period before the fire of 1552. They have a more Gothic character than the other windows.

South side of the transept.

22. THE PURIFICATION OF THE TEMPLE.

„And Jesus found in the temple those that sold oxen and sheep and doves, and the changers of money sitting: And when he had made a scourge of small cords, he drove them all out of the temple, and the sheep, and the oxen; and poured out the changers' money, and overthrew the tables.” John 3 : 14, 15.

Representation. See fig. 5 on page 10. On the left, by the side of the central post, the visitor sees the figure of Christ, shown in the act of bringing the fierce lashes of His scourge down on the shoulders of one of the sellers. The money-changer on the left is grabbing at his money. The faces of those round the table are full of a frightened expectancy and hatred, but none dare lay hands on Christ, whose anger they have provoked. In the foreground we see a dog, doves in cages, and cattle, while the background is relieved by figures walking or carrying tables.

An interesting effect is produced by the candlestick and the jug, left and right, in the Temple.

Donor. Prince William of Orange, who is not depicted in the window, however. He gave it in 1561, but when it was finished between 1567 and 1569, he had already risen against Philip II, who had sent the duke of Alva to occupy the country; William had already gone into exile. One of the reasons for leaving out his portrait in the window was no doubt the consideration of the „occupier” that William was a rebel.

Under the window the visitor observes the arms of the City Fathers of 1657, added by the glass painter Daniël Tomberg.

Designer and maker. Dirck Crabeth, Gouda, 1562—1569.

Fig. 6.
 Governess Margaretha van Parma.
 fragment from window 23 - Wouter
 Crabeth 1562

Photo F. G. G.



23. Upper part: THE SACRIFICE ON MOUNT CARMEL.

Representation. In answer to Elijah's prayer, fire descends on the offering, which is burnt, although wet with water. In the background we see the priests of Baal and their offering, which is not consumed, in spite of their prayers (I Kings 18). At the top there is a representation of the Deity, angels descending with trumpets; on the left we see Satan in fetters falling down.

The picture of the sacrifice is somewhat difficult to see at this height.

Lower part: JESUS WASHING THE APOSTLES' FEET.

„After that Jesus poureth water into a bason, and began to wash the disciples' feet, and to wipe them with the towel wherewith he was girded.

Then cometh he to Simon Peter: and Peter saith unto him, Lord, dost thou wash my feet?" John 13 : 5, 6.

Representation. In the centre Christ and St. Peter, surrounded by other disciples. On the left a table with candles, etc., on the right perspective of a corridor, in the background reliefs with pictures from the Old Testament.

Donor. Margaretha van Parma (fig. 6), governess, half-sister of Philip II, kneeling before a prie-dieu; behind her St. Margaret with cross and dragon; on the left a Latin inscription mentioning Margaretha van Parma as donor.

Designer and maker. Wouter Crabeth, 1562.

Note. The pictures of this window correspond with those of the opposite window number 7 of Philip II, executed by Dirck Crabeth.

24. PHILIP THE DEACON PREACHING IN SAMARIA.

Executed in 1559 by Dirck Crabeth and given by count Philippus de Ligne, Lord of Wassenaer, etc.

* * *

After window 24 we return a moment, in order to go through the transept to the North side. We pass the heavy brass screen, dating from 1778, on our right. A little further, on the left, we observe a tombstone with epitaph of the poet Coornhert (died 1590), marked on the plan with the letter C.

* * *

North side of the transept.

We are now opposite a window twenty metres high:

7. Upper part: DEDICATION OF THE TEMPLE BY SOLOMON.

„Now when Solomon had made an end of praying, the fire came down from heaven, and consumed the burnt offering and the sacrifices; and the glory of the Lord filled the house.

And when all the children of Israel saw how the fire came down, and the glory of the Lord upon the house, they bowed themselves with their faces to the ground upon the pavement, and worshipped, and praised the Lord, saying, For he is good; for his mercy endureth for ever.”
2 Chron. 7 : 1, 3.

Representation. In the foreground, on the right, the brass sea; over it Solomon ending his prayer. At the top the presence of God is indicated by the letters J H V H (Jehovah), from where the divine answer descends to Solomon in the midst of angels and clouds, the fire coming down on the offering in the centre.

Below on the left the children of Israel, over whose heads we read the Latin words of adoration: Laudate D(omi)n(um) quonia(m) bonu(s), quonia(m) i(n) s(ae)c(u)l(u)m misericordia eius.

Lower part: THE LAST SUPPER.

Representation. In the centre Christ with a nimbus of yellow light; a little higher, on the

extreme right, Judas going away, as is related in John 13, verse 30. On the left Philip the apostle. On the banner and over Christ we see Latin words from John 14, verses 8 and 9, spoken at



Fig. 7. Mary Tudor, Queen of England 1554-1558 - fragment from window 7 - Dirck Crabeth 1557 - Photo F.G.G. - See the medallion with the dragon and St. George, patron of the Order of the Garter.

the Last Supper by Christ and Philip. Philip is depicted here as the name-saint of the donor, Philip II of Spain, count of Holland and Zeeland, who is depicted lower down kneeling with his consort Mary Tudor, queen of England (fig. 7). The lower margin of the window gives in Latin the dignities of Philip II, surmounted by the coats of arms of the donors; there are figures of angels on both sides.

Designer and maker. Dirck Crabeth, Gouda, 1557.

8. THE TEMPLE ROBBER HELIODORUS CHASTISED BY ANGELS.

Executed by Wouter Crabeth, and given by Eric, duke of Brunswick and Lunenburg, Lord of Liesveld and Woerden in 1566.

North side of the nave.

.6. JUDITH SLAYS HOLOFERNES.

Representation. (See figs. 8 and 9.) Judith gives her servant the head of Holofernes, the Assyrian army leader; she killed him while he lay drunk in his tent after a banquet. They take the head to the besieged town of Bethulia, where it is exhibited on the top of the walls; at sight of it the besiegers take to flight. The story was taken from the apocryphal book of Judith, chapter 13.

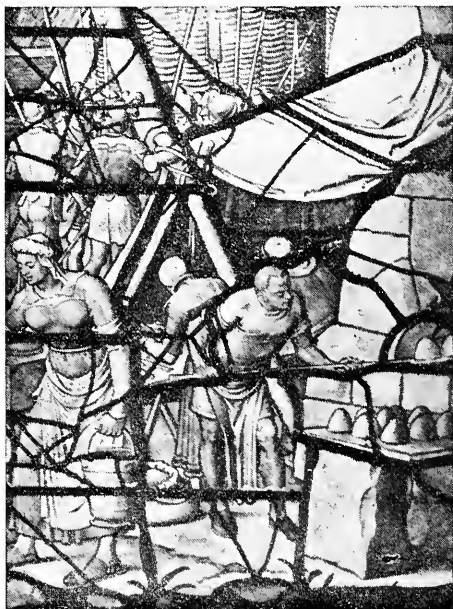


Fig. 9. Field bakery ~ the camp-scene on the extreme right in window 6 ~ Dirck Crabeth 1571 Photo F.G.G.

Donor. Count Jan van Aremberg, who was killed on the Spanish side in the battle of Heiligerlee in 1568.

Designer and maker. Dirck Crabeth, Gouda, 1571.

Note. This is the last window made by Dirck Crabeth, who died in 1574, and at the same time the last window before the Reformation.

5. RECEPTION OF THE QUEEN OF SHEBA BY KING SOLOMON.

Executed by Wouter Crabeth in 1561, given by Elburga van Boetzelaer, abbess of Rijnsburg.

* * *

When standing at window number 5, and looking upwards in an easterly direction, the visitor sees:

30. THE STORY OF JONAH.

Executed by Dirck Crabeth, before 1565, and given by the guild of fishmongers, Gouda.

* * *

4. COATS OF ARMS OF THE PRESIDENT AND MEMBERS OF THE CORPORATION OF DIKE-WARDENS OF RIJNLAND, DATING FROM 1594.

Executed by Adriaan Gerritsz de Vrije, and given by the Corporation of Dike-Wardens of Rijnland.

3. SYMBOLICAL FEMALE FIGURE RE- PRESENTING THE CITY OF DOR- DRECHT.

It is surrounded by the coats of arms of towns for which the municipal rights of Dordrecht served as example, under the regulations of the count. The window was executed by Gerrit Gerritsz at Dordrecht, and given by the city of Dordrecht in 1597.

The West side.

2. CAPTURE OF DAMIATE IN 1219 BY WILLIAM I, COUNT OF HOLLAND.

Executed by Willem Thibaut, Haarlem, in 1597, and given by the aldermen of Haarlem.

1a, 1b, and 1c are windows, composed out of old fragments by Mr. Jan Schouten, Delft 1931.

1. FREEDOM OF CONSCIENCE.

*„To defeat the tyranny
Which afflicts my heart...”*

(from the National Anthem)

Representation. See fig. 10. „Liberty of Conscience” (in her right hand a heart, symbol of love; in her left hand the opened Bible, symbol of faith) is seated on a triumphal chariot, crushing the defeated tyranny; the chariot is drawn by symbolical figures.

D o n o r. The States of Holland. Over the triumphal arch, on the left, there hangs the coat of arms of Holland; on the right we see the arms of Prince Maurits, son of William of Orange; at the side those of different towns.

D e s i g n e r. Joachim Wtewael, Utrecht.

M a k e r. Adriaen Gerritsz de Vrije, Gouda, 1596.

* * *

Going from window 1 to window 29 we pass the **O r g a n**, dating from the year 1736, in rich, but subdued, baroque style. The ceiling below it is eighteenth century stucco, showing David playing the harp, and a multitude singing hymns of praise.

* * *

29. DAVID AND THE CHRISTIAN WARRIOR.

Executed by Adriaen Gerritsz de Vrije, Gouda, and given by the towns of Holland's northern part.

28c. REBUILDING THE TEMPLE UNDER EZRA AFTER THE RETURN FROM THE BABY- LONIAN CAPTIVITY.

Designed by H. Veldhuis, and executed by L. J. Knoll, both of the studio „Prinsenhof” of Jan Schouten, Delft, 1920. Given by those who before 1920 contributed towards the restoration of the 16th. century windows.

28b. ARMS of those who have contributed after 1920 towards the restoration of the windows in St. John's Church.

Designed by D. Boode and executed by L. J. Knoll, both of the studio „Prinsenhof” of Jan Schouten, Delft, 1935.

28a. LIBERATION-WINDOW. OCCUPATION AND LIBERATION 1940—1945.

*Remember those who, when the people suffered,
And broken seemed,
Upheld the flag through darkness of oppression,
Till Freedom beamed.*

Yge Foppema.

*„Thou in thy mercy hast led forth the people which thou
hast redeemed.” Exodus 15 : 13.*

At the top a lowering sky with diving airplanes and lightnings. In the midst of the dark clouds

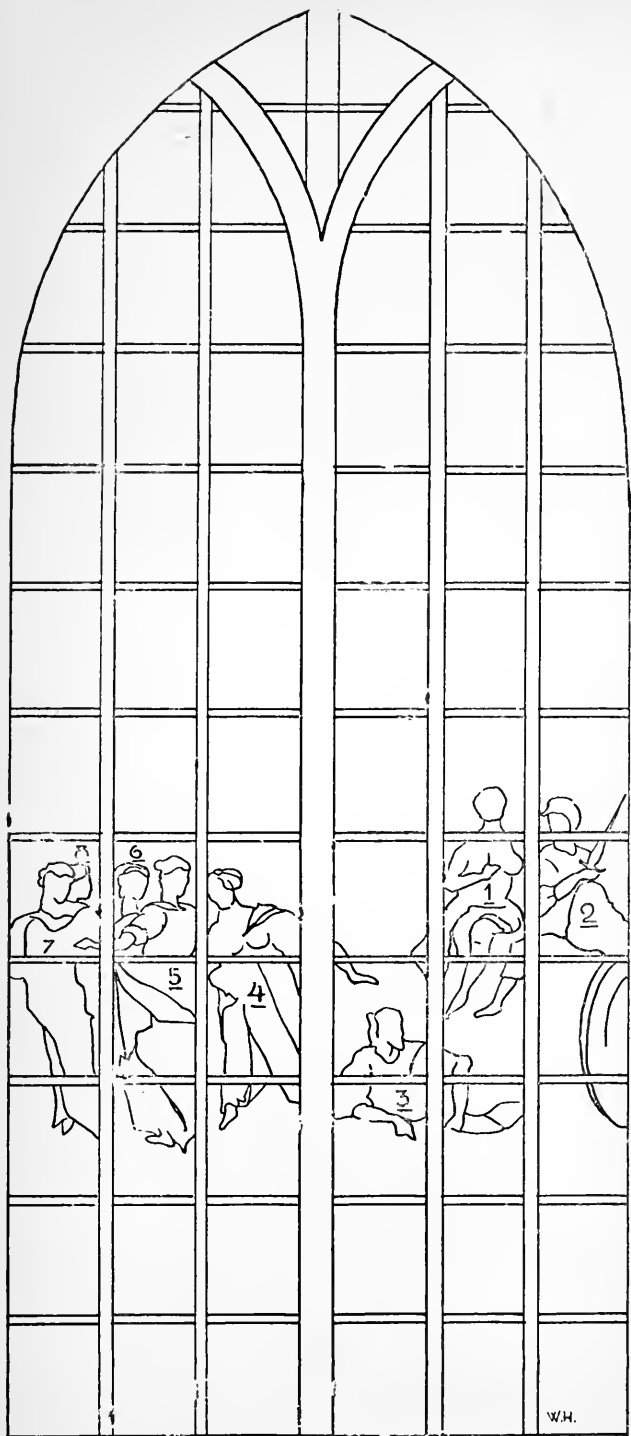


Fig. 10. Window 1: 1 Freedom of conscience, 2 Protector of the faith 3 Tyranny, 4 Fortitude, 5 Faithfulness, 6 Concord, 7 Love. 8 Justice
Drawing W. Hogervorst

four Apocalyptic Horsemen, spreading death and destruction (Rev. 6). The flooded country speaks of war and calamity: in small boats people endeavour to save life and goods. Below, in the centre, a steeple ablaze, and, on the left, gutted buildings. Somewhat lower, entirely on the left, as the top-most of three panels, persons hanging on a gallows; below, a man being dragged from his house; lower down, four starved persons in an „extermination concentration camp”. Entirely on the right, three more pictures of the misery of war: at the top, a group of persons with hands raised during a round-up; below, evacuation, the cripple also being brought away; below, the miseries of Jews being transported to concentration camps.

Across these tribulations there marches a procession of banners, red, white and blue, symbolizing resistance during dark days, and joy at the liberation. The man to the left of the central jamb is making the V sign (fig. 11).

By the side of the group in the foreground: on the left, the Gouda arms with the motto *Per Aspera Ad Astra* (through darkness to light); on the right, the Netherlands arms with the motto *Je Maintiendrai* (I shall maintain).

The arms of the eleven provinces form the colourful lower edge, in which the above words have been placed. The text from the Bible is derived from Moses' hymn after the delivery of the people of Israel from Egyptian slavery and it reflects the religious background of this window.

The lines of poetry interpret the gratitude towards those who did not falter during the dark days of the occupation.

Donors. For the greater part inhabitants of Gouda, besides many friends of the Gouda windows throughout Holland. The Queen was patroness when this window was founded.

Designer. Charles Eyck, Valkenburg (L.).

Maker. The same, together with the studio „Flos” at Tegelen (L.) 1947.

28. THE WOMAN TAKEN IN ADULTERY.

Executed in 1601 by Claes Jansz Wytman, Rotterdam. Given by the aldermen of Rotterdam.

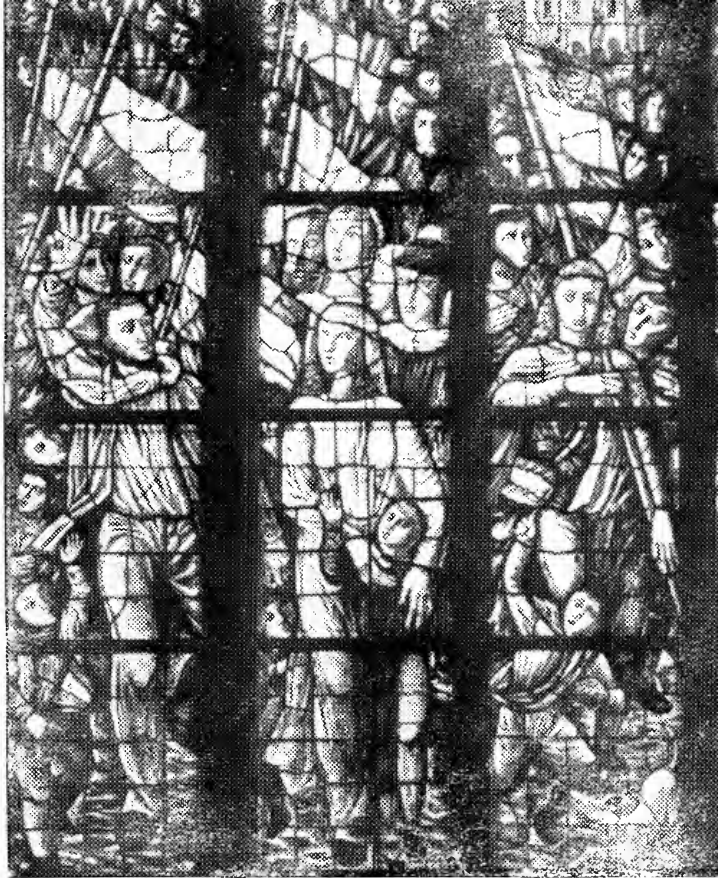


Fig. 11. Main group of liberation-window 28a
Charles Eyck 1947 Photo F.G.G.

South side of the nave.

27. PRAYER OF THE PHARISEE AND THE PUBLICAN.

Executed by an unknown craftsman. Tradition mentions the well-known Amsterdam architect Hendrick de Keyser as the designer, and Cornelis Kussens of Haarlem as the maker.
Given by the aldermen of Amsterdam in 1597.

26. RELIEF OF SAMARIA.

Executed by Cornelis Clock, Leyden, from a cartoon by Isaac Nicolai Swanenburg, Leyden.
Given by the aldermen of Leyden, 1601.

25. RELIEF OF LEYDEN.

Representation. See fig. 12. In the foreground a group, where William the Silent, as leader, gives orders for the relief of Leyden and the liberation from Spain. Over this group a bird's eye view of the flooded land with the flat-bottomed boats going from Delft to Leyden. **Donor.** The town of Delft, whose burgomasters are shown under the silhouette of Delft, behind the Prince. In front, by the side of the arms of the Prince, those of Delft.

Designer. Isaac Nicolay Swanenburch.

Maker. Dirck Jansz Verheyden, after his death Dirck Reyniersz van Douwe, both of Delft, 1603.

Remark. The portrait of William the Silent in this window (fig. 13) reminds one of a painting by Adriaen Key in the Mauritshuis Museum at The Hague.

The designer Swanenburch was burgomaster of Leyden; his son was Rembrandt's first teacher.



Fig. 13. Prince William of Orange - fragment from window 25 - Dirck Jansz Verheyden 1601

Photo F.G.G.

* * *

This window appears as the last in the western part of the church, where it took its place in 1603 among the windows of the other Dutch towns which carried on the struggle for freedom. Holland incorporates the memory of the Prince in the joy of the victory and the prosperity of the commonwealth, the foundation of which was laid by his statesmanship.

This last window to be placed in the church is a triumphal arch for the Prince, but fortunately not composed from symbolic ideas; it is built up from facts and persons of the country for which

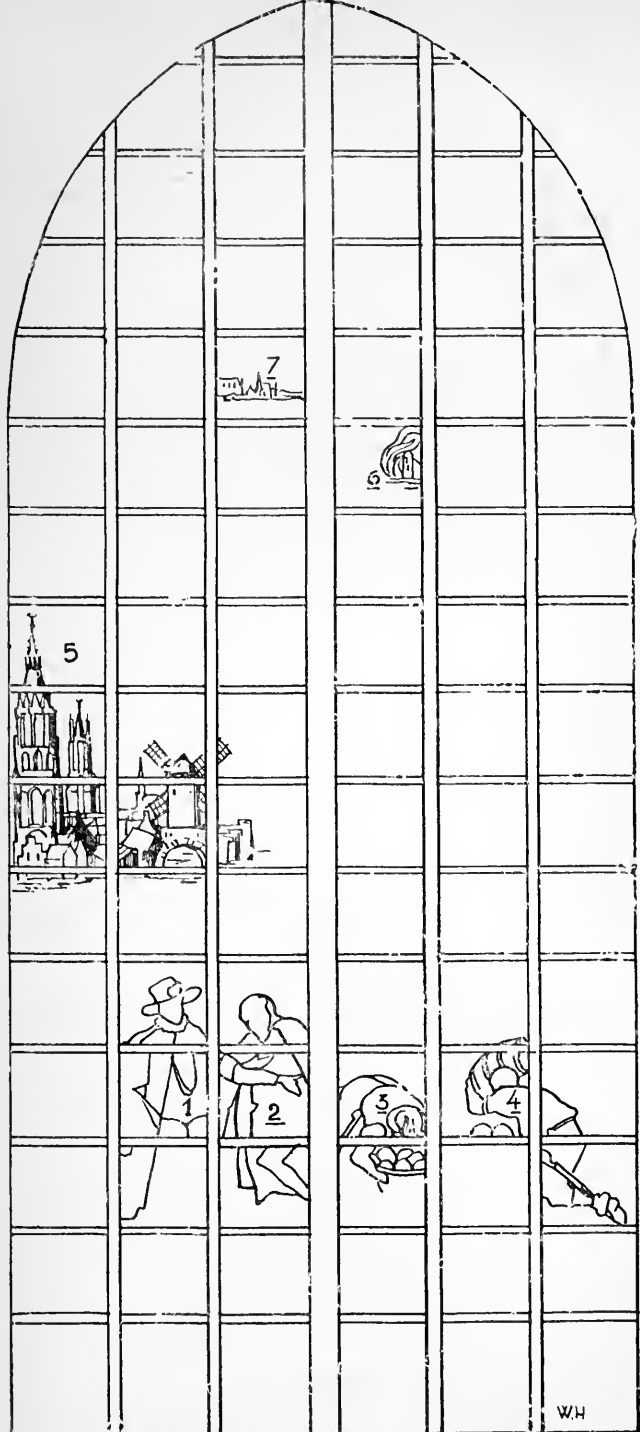


Fig. 12 Window 25: 1 Prince William of Orange, 2 probably burgomaster Van der Wert of Leyden, 3 boy stooping with a basket of white loaves, 4 man with a barrel of herrings on his shoulder, 5 silhouette of Delft, 6 burning church of Soeterwoude, 7 silhouette of Leyden, just over the man with the basket of herrings admiral Boisot, leader of the Waterbeggars, is seen.

Drawing W. Hogervorst

he suffered and the men with whom he fought. His triumphal arch is built up from Dutch towers and mills, the green meadows, the greyish-blue water, the soldiers, citizens and magistrates of Holland.

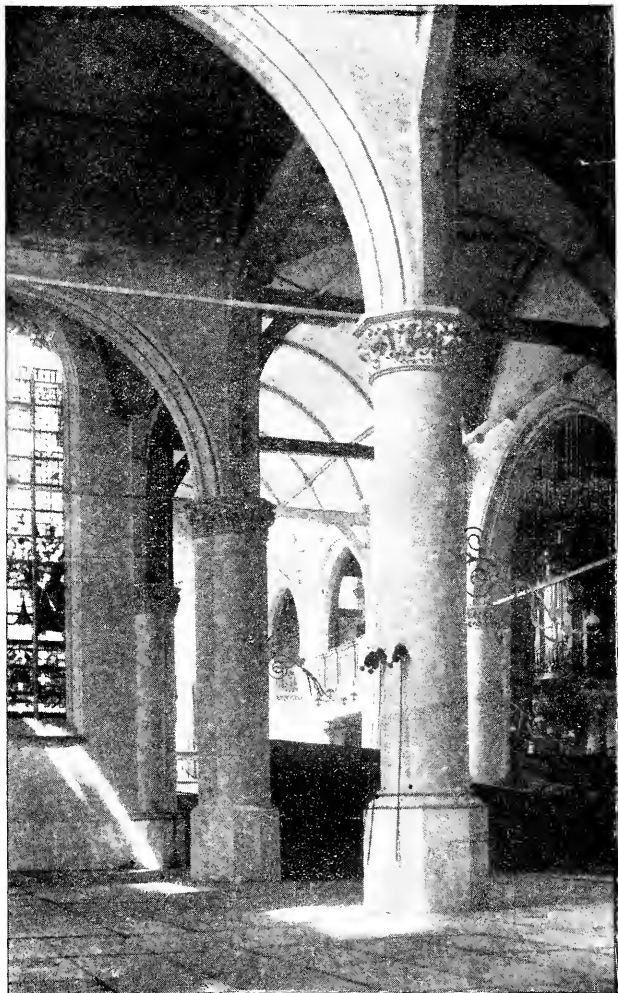


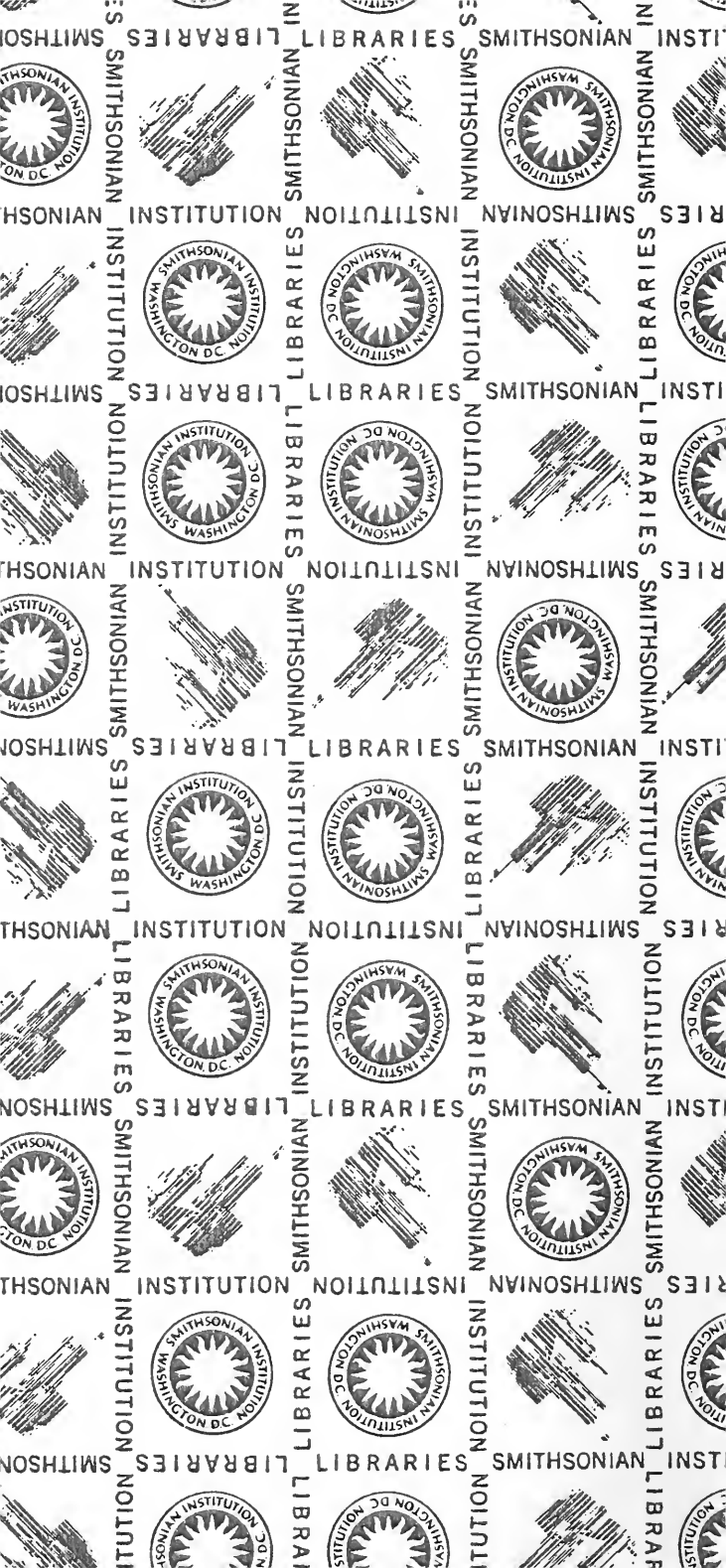
Fig. 14.... the sphere of the building....

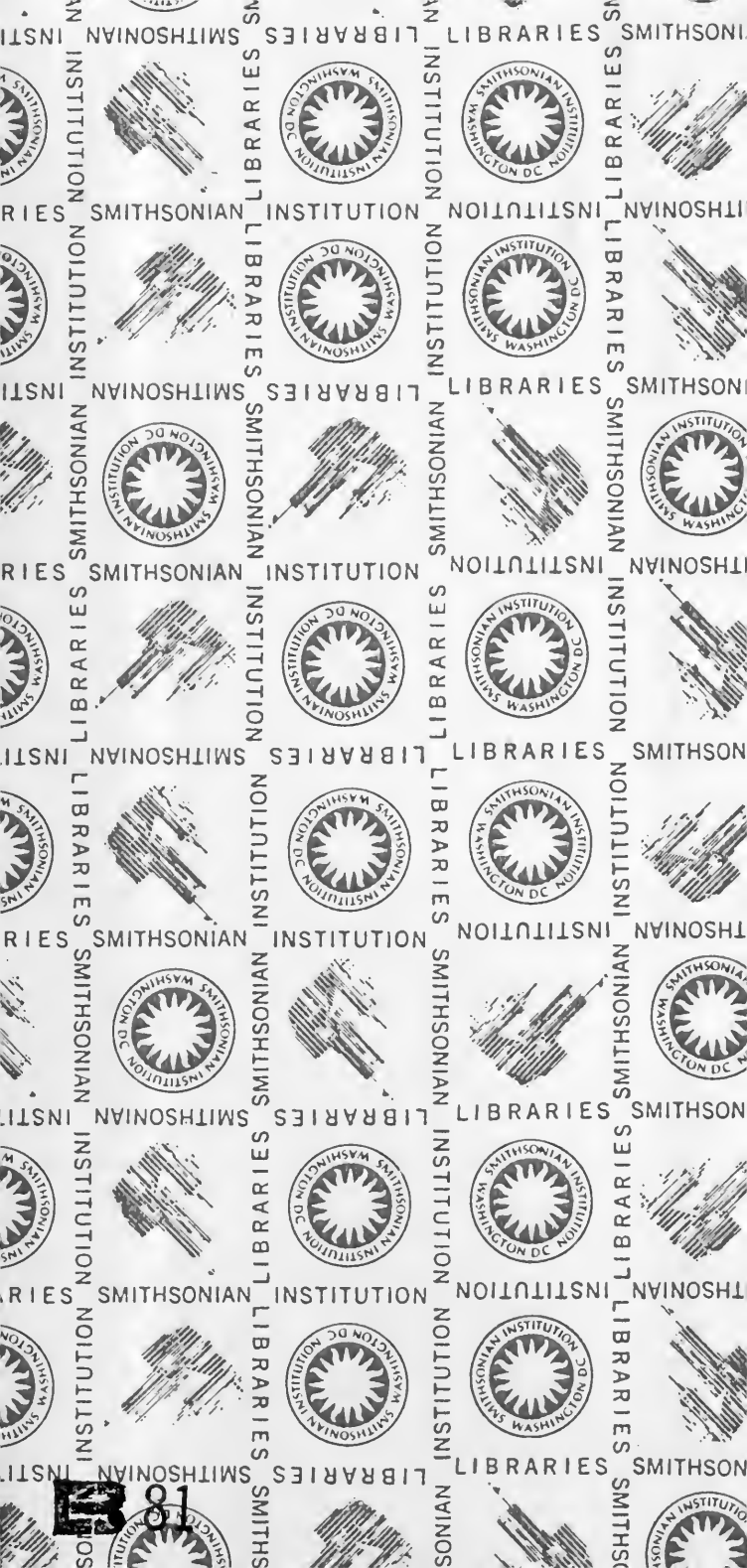
It is surprising how many events and persons are recalled by the beauty of the Gouda windows. It is too much, and too ~~exhausting~~ to take it all in during one visit. 7920

It is then a relief to sit down opposite some window and to undergo quietly the mild atmosphere of the soft light of the colours in the silent space of the church. One feels lifted into the sphere of the building, in which generation after generation found consecration and sought God.









SMITHSONIAN INSTITUTION LIBRARIES



3 9088 00282603 0

chm NK5354.R57

Glorious glass at St. John's Church, Gou